



«SAVOIR-FAIRE & LAISSER-FAIRE»

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Joachim Bandau, Sabian Baumann, Reto Boller, Monika Brandmeier, Carlo Clopath, Frédéric Dedelley, Urs Frei, Marcia Hafif, Joseph Marioni, Martin Mele, Giacomo Santiago Rogado, Studio Anne Holtrop, Studio Mumbai/Bijoy Jain, Cornelia Trösch, Nora Wagner, Markus Weggenmann

There is a German saying, “Kunst kommt von Können,” or “art comes from skill,” but art can also mean letting go. *Savoir-faire* and *laisser-faire*, a pair of opposites so fittingly formulated in French, only have vague equivalents in German or English. Descriptions like the know-how of a craftsman in contrast to letting be or letting go make clear these awkward attempts at explanation.

The exhibition *SAVOIR-FAIRE & LAISSER-FAIRE* at Galerie Mark Müller explores these poles that mutually determine one another. The survey show *LA CONFUSION DES GENRES* that explored the concept of the genre serves here as a point of departure. As at this exhibition from 2015, this time once again Galerie Mark Müller and product designer Frédéric Dedelley are responsible for curating the exhibition. The current selection of sixteen artists, architects, ceramicists, and designers focuses on the dynamic relationship between *savoir-faire* and *laisser-faire* across the genres. The diverse selection of objects of design, craftsmanship, and art reveals that the approach to this dynamic relationship can vary as much as the objects themselves. The line separating *savoir-faire* and *laisser-faire* in some works is clear and sharply defined, while in others it blurs; sometimes one cannot exist without the other. Key here is the material: whether in the presentation of the mastery of a craft or in the revelation of material irregularity, the approach to the material itself combines *savoir* and *laisser*.

Product and industrial designer Nora Wagner creates ceramic vessels that imitate the topographies of the bottoms of Swiss lakes. She fills the print cartdrige with various clays, thus generating the colors on the object. The combination of precise 3D print technique and the natural irregularity of the ceramic material illustrates the flowing, almost symbiotic linkage of *savoir-faire* and *laisser-faire* in aesthetic ceramics.

Carlo Clopath's vessels seem like massive stone objects on first glance. Only upon closer examination do we realize that they are lathed out of wood. Covered in graphite, the bowls seem to glow from within. The clear forms and the precise execution of Clopath's objects demonstrate a way of working that is shaped by *savoir-faire*.

Joseph Marioni, in contrast, allows acrylic paint to drip down his canvases in layers, indeed over the edges as well. The course taken by the paint leaves behind differently wide tracks, thicker in some places, thinner in others. Marioni sets the point of departure, but then the material, the paint, is left to its own devices.

Architect and designer Bijoy Jain in turn engages with issues of resources and material. Based on traditional Indian craftsmanship, he transfers the mosquito net to a new context. Made of silk, he creates textile spaces that suspend the difference between outside and inside.

Anne Holtrop also engages in an unusual approach to material. His sculptural objects resist classical categorization and move at the intersection between furniture and art. Holtrop's work in this exhibition seems at first glance like a huge block of onyx placed in the space. Only on second glance does the functionality of the piece, both screen and mirror, reveal itself.

The exhibition *SAVOIR-FAIRE & LAISSER-FAIRE* explores points of contact and demarcations between this apparent pair of opposites in a surprising and pleasurable form of expression and in the process combines sculptural objects with crafted vessels, painting and design objects.